

American Art News

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DUVEENS GET RARE OLD MASTER.

The finely preserved picture of a "Virgin and Child," by Piero di Cosimo, reproduced on this page from the December "Burlington Magazine," is a work of rare charm, recently acquired by the Duveen Brothers from the collection of an English art lover, Mr. A. E. Street. Reproduced in Dr. Knapp's work on the master, published in 1899, the work was last publicly shown at the Winter Exhibition of Old Masters, at Burlington House in 1904. Says the "Burlington Magazine": "Its nearest kin, among the works by the same artist, is undoubtedly the tondo of the Dresden Gallery, representing the Holy Family; the affinity is most strikingly evident, both in the general character of the design and the relation of the figures to the space, as well as the individual forms."

"The similarity between the Infant Christ here, and the two children in the Dresden picture is particularly close. In the present picture, Piero appears, however, very definitely under the influence, which one does not feel in the Dresden picture—the influence of his slightly older contemporary, Lorenzo di Credi; although whatever Piero has borrowed from Lorenzo di Credi, he has made quite his own by rendering it expressive of his own intense and personal feeling—temperamentally, indeed, no two artists were probably ever more unlike than Piero di Cosimo and Lorenzo di Credi. * * * The style of the picture, so admirably spaced within the round, is marked by a noble austerity which later was to vanish from the art of Piero to a considerable extent. * * * No appreciation of the Street picture would be complete without a reference to the marvelous delicacy and sensitiveness of the painting of the flowers in the foreground."

CHRISTIES, 150 YEARS

On Dec. 5, Christies, the famous London firm of auctioneers, celebrated its 150th birthday. Mr. William Anderson, the "father" of the house, made only a brief comment from the platform, designed by Chippendale for the first Christie, who was named James and in 1766 left the navy to become an auctioneer and the friend of Reynolds and Gainsborough. It was on Dec. 5 of that year that the first sale was held "At Christie's." in Pall Mall. It was of the "property" of a "noble personage deceased," and no person was to advance less than sixpence.

On March 20 of the following year, at the first picture sale of "a genuine and valuable collection of Italian, French and Flemish pictures consigned from abroad," a couple of Cymps sold for \$54 and a Holbein for \$24.50. In December, of the same year Jordaen's "Judgment of Paris" and "Mars, Venus and Vulcan" brought \$1,000.

In 1895 Gainsborough's "Lady Mulgrave" went to M. Camille Groult of Paris under the alias of "M. Campbell" at \$52,500, the underbidder being Sir, then Mr. William Agnew.

The year before the war the Duveens gave \$206,850 for Romney's "Lady de la Pole." The history of Christie's is the history of art in England of the XVII, XVIII and XIX centuries.

ARCHITECTS ELECT OFFICERS.

John Lawrence Mauran of St. Louis, Mo., was reelected president of the American Institute of Architects at the closing session of its recent annual convention at Minneapolis. Other officers elected are C. Grant Lafarge, New York, first Vice-president; W. R. B. Wilcox, Seattle, second Vice-president; W. Stanley Parker, Boston, Secretary and D. Everett Waid, New York, Treasurer.

A VAN DER WEYDEN SOLD.

It is reported in art circles that Mr. Michael Dreicer has recently secured through Henry Reinhardt & Son, a rarely fine example of Roger Van der Weyden (circa 1410-1467), to be added to his small but exceedingly choice collection of Old Masters.

FAITHORNES FOR LIBRARY.

Jacob Harsen Purdy, long on the art committee of the Union League Club, who died Dec. 18, left his collection of Faithorne prints to the N. Y. Public Library and his views of old N. Y. to the Downtown Association.

MRS. THAW BUYS RARE OLD IMAGE.

Mrs. Benjamin Thaw, just before she sailed for France to join her son, Mr. William Thaw, who is a member of the French Aviation Corps, purchased for \$40,000, what is declared to be the finest piece of French Gothic wood sculpture ever brought to America. Sentimental interest attaches to the transaction because the sculpture came from that section of Northern France in which young Mr. Thaw is fighting the German invaders, and also because the subject is "Saint George Slaying the Dragon."

The sculpture, which dates from the early part of the XV century, has been lent by Mrs. Thaw to the Metropolitan Museum, where it will be shown next month. The image came from the Mediaeval collection of Sigmond Bardac of Paris, and was sold to Mrs. Thaw by P. W. French & Co.

The image originally occupied a niche in a cathedral in Northern France.

TWO FINE COPLEYS SOLD.

Two fine examples of the art of John Singleton Copley, three-quarter length portraits of Mr. and Mrs. Adam Babcock, who lived in New England in Colonial times, have just been acquired by an American collector through the galleries of William Macbeth, 450 Fifth Avenue.

The two portraits are in an excellent state of preservation, and reveal the sterling character of the subjects. They are dignified examples of portraiture, and evidently were painted by Copley before he went to England to reside.

Adam Babcock was the son of Dr. Joshua and Hannah Babcock, and was born in Westerly, R. I., in 1740. His death occurred in Boston in 1817. His wife, who is represented in the companion portrait, was Miss Abigail Smith. Their marriage took place in New Haven, where the couple lived for some years.

It is understood that the portraits were in the possession of a descendant of the Babcock family for a number of years. They will be shown in a portrait show in January at the Brooklyn Museum.

THE SARGENT MURALS.

At last the Sargent decorations, the all but completed series, have become public property and are shown in the Boston Public Library. Now the critical ones can go, gaze heavenward, and carp to their heart's content. But those who go to scoff may remain to pray, for these wall decorations are masterly—in their way, and are surpassed by any modern works in the world. Three lunettes on each of the two long walls—six in all—illustrate phases of Jewish and Christian faith, "Judgment," "Hell" and "The Passing of Souls to Heaven" are balanced on the opposite wall by "Gog and Magog," "The Messianic Era," and "Law." In addition to these are the two madonnas, "The Mother of Sorrows" and "Antilla Domini"; Also the many related subjects concerning what are known as the "Mysteries of the Rosary," "The Annunciation," "The Nativity," "The Crucifixion" and other similar subjects in sequence.

These new works supplement and unite the two ends of this Hall of the Special Libraries. In color the decorations are unmitigatedly handsome, not to say beautiful. In the scenes of violent emotion a deep and virulent red combined with a deep, poisonous green blue makes a fairly wicked looking color scheme. In the others such combinations as dim russet, red, gold and ivory green, with strong accents of deep shadow (as in the sculpturesque "Law" lunette), blue, gold and ivory white in "The Passing of Souls to Heaven," and the softly bright tints of the fruit, flowers and foliage of the "Messianic Era" charm and fascinate the eye.

CHARITY SALE IN PARIS.

Paris, Dec. 20, 1916. The first part of a sale of ancient and modern works of art, for the relief of tuberculous victims of the war, held at the Galerie Petit produced more than \$50,000. In the list of donors are many distinguished names. Mrs. Robert Woods Bliss, wife of the first secretary of the American embassy, is among the lady managers, at whose head is the Comtesse de Béarn. Among the pictures offered were a number of real rarity and great value. The prices on the first day, however, did not range very high. The largest was \$12,200, paid for a large pictured tapestry, interwoven with silver, given by the Comtesse de Valencia. The subject was "Don Juan."

A portrait by David fetched \$2,000, and "The Meeting of Anthony and Cleopatra," by Tiepolo, \$750. B. D.



VIRGIN AND CHILD

Piero di Cosimo.

Recently purchased by Duveen Bros. from an English Collection.

Museums Buy Doughertys.

Seven watercolors by Paul Dougherty in the current exhibition at the Macbeth Galleries have been acquired by public museums. The artist's "Sun and Shadow, Lake Louise," and "The Road to Cayez, Porto Rico," have been purchased by the Metropolitan Museum. His "Hills Around Kioto," "Cedar Grove by the Sea," "Cedar and Pines, Monterey," "The Victoria Glacier," Lake Louise," and "Long Surf," have been secured by the Brooklyn Museum.

GERMANS GET KING'S COLL'N.

Besides their various other acquisitions in Roumania the Germans have appropriated one of the finest semi-private collections of paintings in the world, that formed by the late King Charles of Roumania.

Winter Academy Sales.

"Youth and Sunshine," E. Dufner....\$3,500
"Hollyhocks," W. R. Derrick..... 700
"Late February," L. Gros Hibbard.. 200

MESTROVIC TO EXHIBIT HERE.

It is announced that the famous Serbian sculptor, Ivan Mestrovic, is coming to this country, and will make an exhibition of his works, which is to be sponsored by Crown Prince Alexander. The exhibition, to be in charge of Miss Catherine D. Groth, will be held probably in March, if the difficulties of getting the huge works across the ocean are overcome. At the time of the Mestrovic exhibition in August, 1915, at the Victoria and Albert Museum in London, the ART NEWS, which alone, of all American publications, gave a long account of the display, and used the half length of the artist's mother as a frontispiece, called the attention of several N. Y. dealers to the opportunity to make an exhibition here, but with no success.

Weitenkampf Book Popular.

"How to Appreciate Prints," by Dr. Frank Weitenkampf (Moffat, Yard & Co.), Chief of the Print Department of the N. Y. Public Library, has reached its sixth printing.

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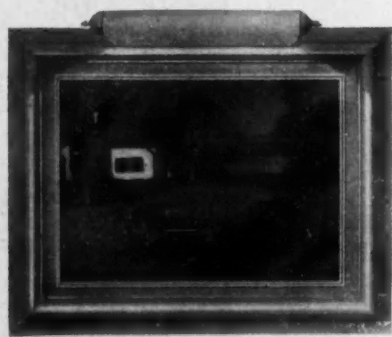
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THE WINTER ACADEMY.

(By the Second Viewer.)

Two pictures stand out from the acreage of mediocrity which passes into art history at the Winter Academy of 1916. These two pictures are by men not now in vogue, men as widely different as any two who have won distinction in this generation—the late William M. Chase of New York, and Philip L. Hale of Boston. The picture by Chase is an early one which records the combined influences of Munich and Whistler, Munich through coloristic depth and ponderosity, and Whistler through simplicity of tonal mass and linear pattern. An example of his best period, this canvas serves well to represent a painter who taught many of the upstarts whose daubs now periodically deface the walls of the exhibitions often signally honored by their master—their master in everything save precocity and impudence. Many thanks to the owners of this canvas, the Union League Club.

The second picture, of much more than common circus interest, is the prize-winning portrait by Philip L. Hale—"Cap'n Peter Turner." The "Second Viewer" takes peculiar pleasure in noticing the honor which has been given this extraordinary canvas, since it had been his privilege to introduce this Boston production to New York last winter at the exhibition of the "Eclectics" (Folsom Gallery).

The merits of Hale's work, coming more and more into just acknowledgment, should reassure certain "cock-sure" Metropolitan critics who have scored Boston painting without reckoning with this man Hale—a painter of exceptional originality, a powerful draftsman, and a strongly individual colorist.

The other prize-winning pictures are of a quality common enough in the large shows. Lawton Parker's nude "Paresse" is exceptional, however, one of the best things shown in the East by this facile Chicago painter. Couse's "Vision of the Past" has some passages of weak anatomical construction, much overwrought sentimentalism, and color of little charm, while the Isidor Medal picture of George Bellows is commonplace, differing little from other portraits by this painter, except in the matter of dominant hue.

Looking around the Vanderbilt Gallery, one sees few salient things that compare with the fine Chase, although an unusual landscape by Robert Vonnoh ("Forsaken Pasture") strikes a pleasant note, and portraits by Prof. Niemeyer (disciple once removed of P. Ingres), John DaCosta's "Dancer" finely decorative and beautiful in color albeit a little stiff in form, and Kenyon Cox's composition called "Tradition," present diverse pictorial problems in a manner which bespeaks sincere preoccupation in these painters.

Strangely enough, some of the best things in the exhibition are hung in the "Morgue." There, almost buried in a corner, but searched out by the strong new lamps, is a stunning fine portrait by the finest of living painters of the human head—Robert B. Brandegee. This portrait called "The Florist" (an amateur florist by the way) representing a brother of the artist, "speaks for itself," (albeit from the corner) and speaks eloquently. It isn't necessary to hang a medal on such art as this. It isn't even necessary to hang "it" anywhere but in a corner of the "Morgue." The centre of the wall must be kept for such tinware as Randall Davey's "Old Portuguese" (alas, poor Gloucester); and such welters of liquid indigo rubber as the "Mattinicus" of G. Bellows. Over the door must go Eugene Higgins, one of the rare artists of the moment; and toward the sky must go the Misses Bernstein and Peterson's prize-winners at other Academy shows.

To recapitulate, one remembers a country snow scene by Gardner Symons, rather an old story but well-done, some work that shows vast improvement by Howard Giles, a portrait not quite so happy as that of last year, by an important new man Sidney Dickinson, and carloads of "red-ticket" stuff by N. A.'s and A. N. A.'s, who ought to be ashamed of themselves. Space forbids naming all those who should not be ashamed, but certainly a word of praise is due, Gertrude Fiske for her portrait of Charles H. Woodbury, Walter Griffin for his "Apple Blossoms," Birge Harrison for an exceptional "Moonlight," Alexander Harrison for a nude outdoors "Birch Nymph," Helen Turner for a bit of color, and Dines Carlsen for his still-life.

The old trouble with the Academy is as obvious as ever. The exhibitions are too large. The juries are a joke. Who cares to submit pictures to men who cannot themselves paint pictures fit to be hung? The academy needs another shaking up, another secession. The old fossils who abuse the "red-ticket" privilege should be forced to earn their right to exhibit as new comers do. Their work should pass judgment, or out it should go. The fact that the general tone of the shows has turned from brown to blue may fool the fogies into thinking they have become "modern." The affair was sad enough without this insufferable affectation. James Britton.

Original American Design Competition.

An exhibition of "Original American Designs for Textiles" recently at the Metropolitan Museum is at the Art Alliance, 45 E. 42 St., through Jan. 1. There are about three hundred entries chiefly by American girls. Fourteen of the twenty-three prize-winners are women.

The prizes amounting to \$575, were awarded by Henry W. Kent, secretary of the Museum; M. D. C. Crawford, textile research associate, and Albert Blum, a textile design "expert." The first prize, \$100, was taken by a Frenchwoman, Mlle. Gabrielle Durant de Sumene; the second, \$75, went to Miss Martha Ryther, and the third, \$50, to A. Flory.

The purpose of the contest is to help establish a school of American design, and the prizes were given by "Women's Wear." There were 1,247 competitors.

Early Chinese Pictures Shown.

There are displayed to Jan. 25, at the Arden Gallery, 599 Fifth Ave., a group of early Chinese wall paintings, selected from the collections of Pang Lai-Ch'en and Yne Siavki. They range in date from the beautiful "Fishes," by Yuan I, of the Five Dynasties—908 to 959, to Lu Shan-Yuan's "An Eagle in the Pine" and Chao Ching-hsien-Yuan's "Ladies Reciprocating Presents"—1280 to 1368. The figure of Kwan-non is suggested in the waterfall of Ma Kuei's "Flowing Stream and High Mountains."

Other notable works are Ma Ho Chi's "Banjo after Violin," "The White Eagle," by the Emperor Hui Tsung; Chao Kuang Fu's "Two Horses," Ma Yuan's "Gossip Under the Pine," Chen-Yung's imaginative "Dragons in Clouds," Hsieh-Sung's "After Music Under the Plantain," Hsia Kuei's "Solitary Fisherman on a Desolate River," Heu Sheu-Chung's "A Sparrow and a Rabbit Under Snowy Bamboos," and Ren Jen-fah's "Ducks at the Water Side," which is quite modern in its decorative effect.

THE KEVORKIAN IN COURT.

London, Dec. 16, 1916.

Garabed Kevorkian, 25, a Turkish-Armenian subject, and an antique dealer's assistant, living in Cranley Gardens, South Kensington, was charged on remand before Mr. Mead at Marlborough Street, with stealing and receiving on or about March 31 last, two gowns, value £40, the property of Hagop Kevorkian, a fine art dealer, of St. James's Place, London S. W.

The prisoner was further charged with stealing an Ispahan carpet, value £1,000, and an Armenian church cloth, a bronze bowl, bronze mirror, Persian jewel case, two Venetian boxes, and other articles, worth together £400, belonging to the prosecutor.

The prosecutor, who is a half-brother of the prisoner, stated that he carried on business as a fine art dealer in the United States, Paris and London, and was sole director of the Persian Fine Art Gallery, New Bond Street. [In a letter to the ART NEWS, published in its issue of January 8 last, Mr. Hagop Kevorkian, referring to a creditors sale of certain objects from the Persian Art Galleries said: "I am not in the least aware of the nature of the sale referred to, and absolutely deny that any of the objects in my collection were sold in the manner described. I must therefore protest in a most formal manner against my name being used in this connection, and must declare most emphatically that at no time have I been the manager of the company referred to or of any other concern whatever.—Ed.] In January, 1915, he left England for the United States, leaving the prisoner, who was instructed not to sell anything, in charge of his premises. On returning to this country in October last he found that a number of articles were missing, including a carpet, which the prisoner appeared to have sold for £75. On his way back from America he stayed in Paris for a short period, and there was offered £1,200 for the carpet. The accused was paid 35/- a week's wages. When the witness got back to London the accused, at the witness's suggestion, made a confession and signed it. The prosecutor had instituted civil proceedings to recover the carpet, which he estimated might, when restored, fetch £4,000.

Cross-examined by Mr. Freke Palmer, the complainant said he started civil proceedings a fortnight before he took criminal proceedings. The company in New Bond Street had a nominal capital of £20,000, but only two £1 shares were taken up. Mr. Mead again remanded the prisoner, allowing bail in the sum of £200.

Harold Sterner Exhibits.

A number of oils, watercolors and pastels by Harold Sterner are on exhibition, at M. Knoedler & Co.'s, 556 Fifth Ave., to Jan. 6. They are chiefly scenes in France and Italy and are handled with breadth and good effect.

An exhibition of recent watercolors by A. Walkowitz is on to Jan. 17 at the Photo-Secession Gallery, 291 Fifth Ave.

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Mr. Halsey made the largest and most valuable Collection of Prints ever offered for sale in America. This is Part IV of his Collection. The English Mezzotints will be sold in February. Dates of other sales will be announced later. The illustrated Catalogue of each sale, \$1.00. But advance subscriptions for the entire issue (ten catalogues at least) will be received at \$6.00. It is important for print collectors to send their orders at once as the issues are limited.

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Because of their rarity, importance, and value these books, which will be on Public Exhibition from January 15th, will be of extraordinary interest to all collectors of Americana.

Chinese Art

A large, interesting, and valuable Collection consigned by Lai-Yuan & Co. of Shanghai and Pekin, including rare Canton Enamels, beautiful Crystals, carved Jades and Ivories, Porcelains, Mandarin Necklaces, Bronzes, Brocades and Embroideries, and fine Chinese Rugs, will be on Exhibition from Thursday, January 4th, to the Sale on the Afternoons of January 10th, 11th, 12th, and 13th.

THE ANDERSON GALLERIES

Madison Avenue at Fortieth Street
NEW YORK

Association for Culture Exhibits.

The fifth annual exhibition of the Association for Culture is on at the Municipal Art Gallery, 16th St. and Irving Place, to Jan. 8. It includes paintings, sculpture and art craft work. Among the painters represented are A. L. Groll, Jane Peterson, W. R. Leigh, Gustave Weigand, Emil Holzhauser, F. K. Detweiler and G. Coleman.

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CHICAGO.

The Arts Club, newest of local galleries, opened its rooms with an important display of canvases by John S. Sargent and Henry G. Dearth. As a means of introducing the organization to art society, the debut was a great success. A better curtain-raiser there could not have been for purposes of putting the Arts Club "on the map."

Following the Sargent-Dearth exhibition, came one which included canvases by Henri Bellows, and Sloan, and again the club received much favorable comment for setting such a high standard in the matter of material for exhibitions. Having made its bow as an organization, the professional members felt that they wished to be "introduced" likewise. Hence the present exhibition upon the club walls, in which some 70 of the members are represented. As the third of a series of important exhibitions, to be compared with the preceding ones, it is disappointing. As an example of the club's ability, taken collectively, it is surprisingly good. Many of the exhibitors are painters in their leisure hours only. Wallace L. De Wolff, Dr. J. Elliot Colburn, Virginia Keep Clark, Cecil Clark Davis, and Grace and Farwell McGann, all show good work.

Among the strong portrait heads is that of "Andrew McLeish," by Harriet Blackstone. The fine face is set off to advantage by the academic cap and gown. George J. Seidenbeck is represented by a study of a Calabrian goatherd. The strong features are well blocked in, and are picturesquely framed by the brilliant carmine turban and gown after the fashion of the Arabian burnous. Clara Kretzinger shows a girl in gray and black, entitled "A Thoughtful Moment." Other portraits are Frank Werner's "Jeanette," Paul Bartlett's portrait of his wife, a portrait done in poster effect by Eda Sterchi, and J. P. Birren's "Blue Coat."

Of the landscapes, Edward J. Holslag's treatment of water beating against rocks on the coast off Santa Barbara, Cal., is strong. Mr. Holslag evidently has a wholesome respect for a marine painter like William Ritschel. Miss Beatrice Levy has a sketch of a bit of the Provincetown shoreline, attractive in composition and extremely good in suggesting the Atlantic caught in a quiet cove with the summer sun playing upon it. Edgar S. Cameron shows a part of Ephraim Bay, now quite an artists' colony.

Interesting handling of groups is illustrated by Frederick M. Grant in the "Matinee at Ravinia," and by Carl N. Wertz in his scene in Biskra, Wilson Irvine has a serene "Meadow Pool," while Alfred Janson, Charles F. Browne, A. E. Albright, L. O. Griffith, Lucie Hartrath and Oliver Dennett Grover are well represented.

The Chicago Society of Miniature Painters has opened its annual exhibition in an adjoining room. It includes work by some 25 of its members. Magda Heuermann, Kate Bacon Bond, Katherine Wolcott, Mrs. E. N. Casterton and Carolyn Tyler are represented by portrait heads which show delicacy, and a regard for the medium in which they work. These artists have rendered likenesses which are something more than mere colored photography.

THE art of the Chinese master craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnabar lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.

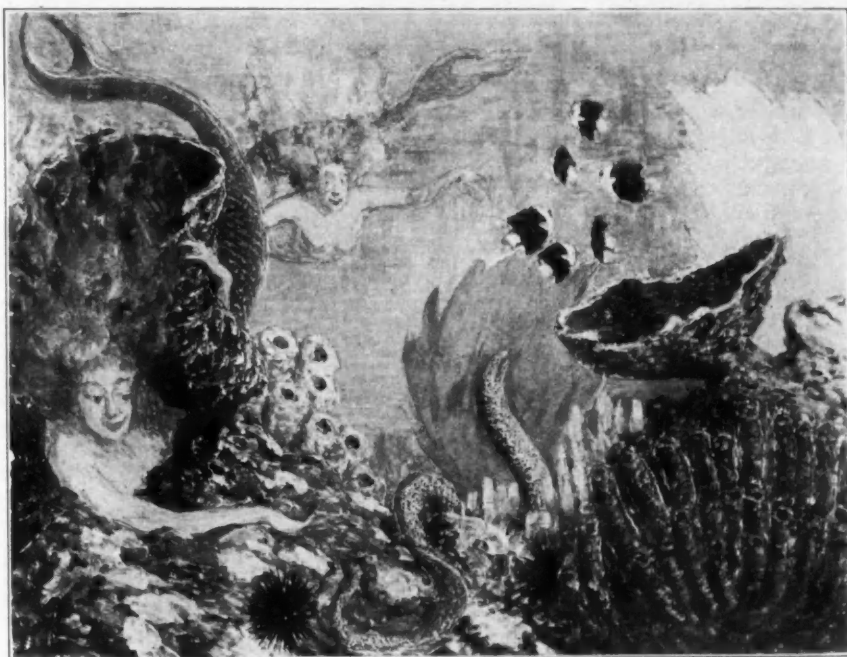
EDWARD I. FARMER
CHINESE ARTS AND DECORATIONS
5 West Fifty-Sixth Street, N.Y.

WASHINGTON.

Early in January there is to be held in the National Gallery an exhibition of scenes in our national parks under the auspices of the National Park Service of the Department of the Interior. Among the artists represented are Edward Potthast, Lucien W. Powell, Ballard Williams, Gardner Symons, Elliot Daingerfield, William Ritschel, Will S. Robinson, Berger Sandzen, DeWitt Parshall, Albert Bierstadt and Thomas Moran.

At the Dayton Gallery recently opened at 1301 Connecticut Ave., was seen this week, and will be next, an exhibit of etchings by Whistler, Zorn and D. Y. Cameron, to be followed by an exhibition of the etchings of Childe Hassam. It will be remembered that a notable feature of the Corcoran Gallery's Contemporary Exhibition this year is a group of 36 etchings by this painter.

A medal commemorating the relief given the Belgian people by America, and executed by Richard E. Brooks, of Washington, has just been put on sale at the Harris N. Brown Co., 1208 F St. The object of the sale of this medal is to provide additional funds for relief work. The obverse of the medal shows the heads in profile of King Albert and Queen Elizabeth, on the reverse is a figure of America. Around the design runs the inscription: "A token of American Relief for Belgians." Medals in gold have been sent to the King and Queen of Belgium and to Cardinal Mercier.



"FANTASY, NASSAU"
Harry L. Hoffman

In Coming Exhibition at the Folsom Galleries.

Despite the holiday season there has been unabated interest in the Biennial Exhibition at the Corcoran Gallery, as evidenced also by the increasing number of sales. Among them are "The Bridge at New Hope" by John Follinsbee, bought by Major Duncan Phillips of Washington, Gifford Beal's "At the Hippodrome," by Mr. Ryerson of Chicago, and Marie Danforth Page's "A Poor Little Baby," by Alexander Simpson of Philadelphia. Sales in all amount to \$37,600.

Local artists are more than gratified over the keen interest shown in the sixth Biennial exhibition of American Paintings at the Corcoran Gallery. There is cause for pride in the fact that local painters make a creditable showing in what may justly be called the best exhibit of American pictures ever shown in this country, the work of some of the younger artists in particular, losing nothing in comparison with the best work shown. Among those exhibiting are E. C. Messer, R. N. Brooke, John Breyfogle-Winstanley, Robert C. Richmond, Bertha Perrie, and Felicia Howell.

Doubtless the wide interest shown in this exhibit is due largely to the endeavor made by the Trustees of the Gallery to cover every field of art with the best obtainable examples, which efforts have met a most obvious success. In addition to the William A. Clarke prizes already awarded, the Committee on Works of Art of the Gallery are offering this year a prize of \$200, to be known as the Popular Prize. This award will be determined by the vote of visitors to the exhibition, during the week beginning January 8th, and will be made to the artist whose picture receives the greatest number of votes. Every picture in the exhibition will be eligible.

"The Gardens of Royalty," and English landscapes, by A. C. Wyatt are now shown at the Moore Galleries, as also an exhibition of original cartoons by Felix Mahoney, at the Moore Galleries. C. C. C.

TOLEDO.

The December exhibit at the Toledo Museum is composed of 50 paintings by the Chicago Society of Artists. Interesting canvases are: "Midstream," by Adam Emory Albright; "The City," by Alson Clark; "A Bright Day," by Alfred Jansson; "The Old Pier," by Marie Lokke; and "Fog in the Morning," by Adolph Schultz. Wm. B. Imlach shows 20 small paintings and oil sketches by Nancy M. Ferguson, and drawings by Frederick H. Marvin are also displayed. Recent additions to the permanent collection are: "Autumn in New England," by Frank Townsend Hutchens, presented by Dr. Edward A. Liffing, of Toledo, and "The Spirit of the Maumee," by Thomas S. Parkhurst, purchased by Geo. W. Stevens, the director. An anonymous donor presents the Museum the B. F. B. Fund's noted \$30,000 collection of Doucet's historic dolls. These, about 75 in all, constitute probably the most complete history of French fashions, from the XVI century to the present time.

About 30 recent paintings by Thomas S. Parkhurst are on view at the C. L. Lewis studios. The first annual exhibition and sale of member's work was recently held by Artklan. The following canvases were sold by Alexis Jean Fournier during his recently closed exhibition at the Mohr Galleries: "The Hidden Moon," "A Glimpse of the Connecticut," "The Oak," "A Spring Morning," "Banks of the Seine," "Sunshine and

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PHILADELPHIA.

By the provisions of the will of the late Samuel H. Austin, a retired tobacco merchant, an important art collection, acquired during a number of extended tours to the Orient for that purpose, and now in the handsome Elizabethan residence at 3913 Chestnut St., will be sold at auction, probably this season, the most valuable portion in New York and the remainder in this city.

That America was first visited, not by Columbus but by Norse navigators in 1007 at Vinland near Cape Cod, Mass., will be commemorated by a statue, the work of the Icelandic sculptor Einar Jonsson, of Thorfinn Karlsefni, to be erected in Fairmount Park as one of a series of historical bronzes, forming part of the proposed Ellen Phillips Samuel Memorial extending along the east bank of the Schuylkill river. The model of figure is now on its way to this country and will be set up on a temporary pedestal prepared for it, where it will occupy the emplacement of the first unit of the plan, and can be utilized as a trial piece in regard to the effect of a long line of such statues, one hundred feet apart, would have. The exedra in which the statue is to stand has already been constructed in staff, and will be eventually executed in granite. The conditions of the bequest require that notices be inserted in the leading newspapers asking for designs for the statues and offer to pay for transportation of them. Mr. I. Bunford Samuel, of 1609 Spruce St., executor of the will, has undertaken to carry out some of its purposes and has, upon his own initiative, taken this first step in that direction.

Gifts, aggregating in value more than \$100,000, of art objects for exhibition purposes, have been made to the University Museum during 1916. Among these is a collection of medals and coins, Roman glass articles, ethnological specimens from Alaska, lacquered Buddhist and Shinto shrines from Japan, ancient wrought iron locksmith's work, and other valuable museum material assembled by the late John T. Morris, and presented by his sister Miss Lydia T. Morris.

Mr. Charles L. Freer, of Detroit, has presented to the Museum a photographic reproduction of a Chinese painting, a landscape by Ma Yuan, Colonel Richard M. Blatchford a collection of Cala. Indian basketry, and ten genuine Navajo Indian blankets. The Chinese objects have had a valuable addition in a very large painted and carved Coromandel screen.

Eugene Castello.

BOSTON.

At the Guild of Boston Artists, Charles Hopkinson shows some uncommon portrait examples of refined and distinguished color and design. A big, unfinished composition of a white horse and yellow clad young girl promises future success. This is entitled "Miss F. D. on 'Maggie Pepper.'" Portraits of well-known Bostonians are of sustained interest.

Leopold Seyffert's work is well hung in the Copley Gallery, and comprises 31 examples. Presentments of musical celebrities are much in evidence, including those of Fritz Kreisler, Dr. Karl Meuck, Harold Bauer, Josef Hofman, Gabrilowitsch and others.

John Doe.

LYNN (MASS.)

The seventh annual exhibition of the Lynn Art Club is now on in the Public Library. There are 25 oils, 5 watercolors and a number of pen and ink drawings with two artists' proofs.

Edward A. Page, Dean of the Lynn artists, shows two New Hampshire landscapes, Stuart Urquhart a portrait of a woman, etc.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE DECEMBER BURLINGTON.

The December number of the Burlington Magazine has, as a frontispiece, a "Virgin and Child," by Piero di Cosimo, recently sold by the Duveen Brothers, and reproduced and described in this number of the "Art News." W. R. Lethaby signs the third of his series on the "English Primitives," which treats of "The Master of the Westminster Altar Piece." In the continuation of his series of "Shakespearean Dress Notes," F. M. Kelly continues his remarks on "Farthingales." Giacomo de Nicola, in the second installment of his scholarly notes on the collections of the Museo Nazionale di Florence, writes of the remarkable series of small bronzes by Pietro da Barga, which is fully illustrated. Lionel Cust signs a note on Titian's "Lovers," at Buckingham Palace and on a copy by Ambrosio Figino, and J. D. Milner writes of "Two English Portrait Painters" of the XVII century, J. Dugg and T. Leigh. Herbert Cesinsky treats of Chippendale and Heppelwhite, the illustrations being of works owned by Gill & Reigate. Differing from Mr. Berenson, A. van de Put, in a letter, holds the portrait of an elderly warrior in the Widener collection, attributed by the former to F. Bonsignori, to be of a Sforza instead of a Gonzaga. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

An exhibition of paintings, illustrating life under the sea by Harry L. Hoffman will open at the Folsom Galleries, Jan. 2, for two weeks. The collection will occupy two galleries, one of oils, and the other water-colors.

GOOD ART AS INVESTMENT.

Now that falling values in the Stock Market, with concomitant proof of the uncertainty of many stockholdings, have possibly diverted the formerly engrossed attention of a large element of the public to other forms of investment—it is to be hoped that the claims of good art works, as sound and safe investments, may be carefully considered. Even in this materialistic and evercommercialized country, good art has always been found a safe and profitable investment, and has, in addition to its financial character, the inestimable value of education and refinement of taste.

The collectors of really good pictures, prints, tapestries, furniture, porcelains and art objects during the past half century of American life, or their heirs, have not failed in a single instance to realize, not only good, but, for the most part, enormous profits through the sale of their treasures in private or at auction. Witness the results of the Mary Jane Morgan, Taylor Johnston, Marquand, Yerkes, Borden, Hoe, Brayton Ives, Reisinger, H. S. Henry and numerous other large art sales of the past twenty-five years. There was never a greater demand than at present for really good art—and we earnestly bespeak the attention, not only of art lovers from birth and of experience, but of those who seek investment and who welcome the advantage of education in art taste and knowledge to the great opportunities to secure these, and also for surely profitable investment which the art marts of this country, and especially of New York, now offer.

ARTISTS LOWER THEIR ART.

When Mr. Charles Vezin, in a letter to the Art News, published in our issue of Dec. 16 last, inveighed against the serving on a jury by several prominent American painters to award prizes to art students for drawings in the nude of a certain "Movie" star—said drawings to be displayed in the lobby of a leading theatre where the said "Star" is shown in a widely advertised film—we opined that Mr. Vezin had been misinformed. Investigation on our part, however, reveals the fact that Mr. Vezin's criticisms were well founded, and we must agree with his comment that "Those competing for the beggarly prizes, and those awarding them show as much respect for their art as the circus bride does for the sanctity of marriage."

It is indeed surprising that painters such as Robert Henri, William Glackens, Pierre Troubetzkoy, Philip Boileau, Wallace Morgan and John Sloan, who constituted the aforesaid Jury, should lend their aid and names to such a cheap advertising scheme.

COMING ART EXHIBITIONS.

The annual exhibition of 30 paintings by 30 American artists will open at the Macbeth Galleries Jan. 15, to continue until Feb. 5. Among the artists who will be represented in this exhibition by recent pictures are Frank W. Benson, Gari Melchers, Dwight W. Tryon, Paul Dougherty, and Charles H. Davis.

On Feb. 6, an exhibition of paintings by Charles W. Hawthorne, including a number of pictures not shown here previously, will open at Macbeth's. These pictures will include several from the Boston and St. Louis Museums, Chicago, Syracuse, and the Corcoran Gallery, of Washington, D. C.

CORRESPONDENCE

For "Fair Play" at Washington.

Dear Sir:

The biennial Corcoran exhibition now on in Washington has always supposed to have stood for "fair play," but this year, it seems to have lost this reputation entirely. The story goes that after the jury had accepted the one or two hundred canvases—or whatever the number was, which they could accept, after the necessary space had been reserved for the "invited" pictures—they never even looked at the remaining pictures sent to the Gallery! This, if true, would hardly be called "fair play!" and would probably account for the turning down of several pictures, which had already been "invited" to the Philadelphia, Chicago and St. Louis exhibitions. The presence of so many bad pictures in the show, can only be accounted for, by the probable fact, that the jurors were so tired out, when they began to judge, they took the very first pictures which appeared before them. In this instance, the old saying, that "The first shall be last, etc.," did not hold.

The jury system of exhibitions is certainly all wrong, and things might be made somewhat fairer if one canvas only, or at most two, were allowed each exhibitor. In the present case at Washington, a great many exhibitors have three, or even four pictures each displayed. After these and the "invited" canvases have been hung, there must, necessarily, be very little room for anything else.

Probably, the fairest shows, in this country, are those held by the Academy of Design in New York, to which no pictures are "invited" and in spite of this, they maintain as high a standard as any of the other contemporary exhibitions. "Fair-play." Baltimore, Md., Dec. 26, 1916.

"Art of the Soul Sick."

Editor, AMERICAN ART NEWS.

Dear Sir:

It seems that I was mistaken when I assumed that everyone would know that when in "The Art of the Soul Sick," I spoke of "modernism," especially when enclosed in quotation marks, I did not refer to modern art.

Since Dr. Hyslop's article was reprinted, my attention has been called to a paper by Dr. C. M. Burr, medical director of Oak Grove Hospital, Flint, Michigan. Dr. Burr's purpose is not to establish the connection between the artist in asylums and the "borderlanders," but one cannot fail to recognize the relation after visiting the "modernist" exhibition now on view on Fifth Ave., and comparing it with the drawings by insane artists reproduced in Dr. Burr's brochure. Dr. Burr's article was not suggested by Dr. Hyslop's "Post Illusionism and Art in the Insane," but confirms that masterly diagnosis of art pathology. Dr. Burr writes as follows:

"Pictorial art of the insane is very largely representative of emotional states and complexes. It is frequently erotic, has to do with primal instincts and, among those who have pursued art study, it often subtly symbolic."

Many years ago, I wrote briefly of "Art in the Insane" under three heads:

"The imitative, crude and childlike;
"That of genuine value and individuality, the result of temperamental conditions and previous education in artistic lines;
"The symbolic and effective."

"This grouping still holds good in my own mind, but emphasis should be given the fact that in the third division is encountered an overwhelmingly large part of the pictorial creations of those whose inhibitory control is impaired and whose voluntary attention is dominated by complexes, delusion and states of feeling lying deep below the surface. Indeed, it is highly probable that the symbolic is woven into every design from the hand of one influenced by morbid states of feeling and thinking."

It might be well to repeat that Dr. Burr had not read Dr. Hyslop's article when the above was written. These two eminent alienists help us trace many things in "modernism" to those things which lead to the madhouse.

Respectfully, Charles Vezin.
New York, Dec. 26, 1916.

OBITUARY.

H. F. Farny.

Henry F. Farny, painter of Indian and other western subjects, died in Cincinnati, Dec. 24, at the age of 71. Among his best known canvases were those showing an overland stage "hold up," and "The Talking Wire," the latter an Indian and telegraph subject. For many years Farny lived a secluded life in Kentucky on his large estate "Umbrelland." He was long a woman hater, it was said, on account of an early disappointment in love. Some ten years ago, however, he adopted Anna Ray, a little girl of Covington, whom he admired for her grace, and gaining consent of her parents, educated and finally married her in 1906. He had many friends of his own sex, among them Robert Blum, F. Hopkinson Smith, Lafcadio Hearn and Kenyon Cox.

Theodore A. Mills.

Theodore A. Mills, of the Carnegie Museum, the sculptor son of Clark Mills, author of many works at the National Capital, died recently in Pittsburg, aged 77. He was born in Charleston, S. C., studied with his father in Rome, Paris and Munich. He made a life mask of Lincoln, 60 days before the assassination. For years the sculptor had made a specialty of groups, representing North American Indians and carried on at Pittsburg, work he began at the U. S. National Museum.

"WEASEL WORDS."

"Vinnie has a new pussy the color of Bramwell Bronte's hair. She thinks it a little lower than the angels," and I concur with her. You remember my ideal cat has always a huge rat in its mouth, just going out of sight—though going out of sight in itself has a peculiar charm."—Emily Dickinson, in a letter to a friend.

The above forms the text for an extraordinary screed, published in last Sunday's "Sun," over the signature of that journal's art critic, Mr. Henry McBride, purporting to be his reflections after a visit to the current Winter Academy Display, and which, after some discursive musings, without apparent rhyme or reason, over a personal reminiscence of a life class, some verses of Walt Whitman eulogizing Death, and the quoting of the English philosopher Edward Carpenter on "How Life at 70 Feels," concludes as follows:

"Reader, you may have been trying to fathom what I have been driving at, but rest assured that I have not been driving at anything at all. These are simply a few thoughts and meditations upon coming out of the Winter Academy. Writers of books and painters of pictures desire to stir your emotions. Behold in what direction mine were stirred. It is in fact a little 'review' of the academical occasion; but I flatter myself that this time, it will not be quoted in the AMERICAN ART NEWS."

The ART NEWS, as Mr. McBride assumes, cannot quote him on this announced but not fulfilled review of the Academy Show, for the simple reason that there is nothing to quote. His column and a turn is composed of what Col. Roosevelt well terms "Weasel Words." The Christmastide, it would appear, has affected Metropolitan Art critics strangely. After Mr. Kobbe's "Hail to the Elevator," which we published last week—come these "Weasel Words" from Mr. McBride.

AGAINST "HIGHFALUTIN" ART.

Mr. Charles De Kay, one of the incorporators of the newly formed National Art Society, under whose auspices the magazine known as "The Art World," is published, says in a published interview:

"The society will not wait until this is done before it will begin to wheedle art and life from the 'highfalutin' notions and aristocratic traditions."

"When art and life are where the society wants them it will be easy for everybody to discuss Bernard Shaw and Guido Bruno, and no one will mistake a chromo for a Corot. That is, no one who has paid the small fee which goes with membership."

"We are anxious to elevate the general level of the people," Mr. De Kay continues. "We want to make art democratic, and we want to improve the aesthetic side of the public to a true appreciation of what is fine in art—and by art I mean not only painting, sculpture, etc., but dancing and all that goes to develop the spiritual in people."

"We shall concentrate in getting the general public to join, and not worry about getting distinguished artists as members—they will come in naturally. A small membership fee will be charged."

The other incorporators are H. W. Ruckstuhl, Walter A. Johnson, Frank P. Crasto, Jr., M. J. Reynolds and R. E. Booth.

Of these incorporators, Mr. De Kay is the veteran art critic, writer and author, Mr. Ruckstuhl, the well-known sculptor, and Mr. Johnson, the former advertising manager, and later Director of the International Studio, during which régimes he formed the Adam Budge Co. to publish Arts and Decoration, and who for some time past has been the advertising manager of "The Field."

ART BOOK REVIEW.

THE CLAN OF MUNES, by Frederick J. Waugh. Charles Scribner's Sons, New York; \$2.50 net.

It is not generally known that the eminent American marine painter, Frederick J. Waugh, is also an illustrator of ability, versatility and a writer of charming fairy stories. This is well evidenced by his recently published work, "The Clan of Munes," in which Mr. Waugh tells, with brush and pen, tales of the quaint woodland people whom he calls "Munes," and who appear to be a sort of cross between the gnomes of ancient fairy lore and the modern "Brownies."

The artist and writer has discovered these queer folk in his wanderings in the forests, and has given them shape and substance which proves their relationship to and origin from the trees among which they dwell. Mr. Waugh's vigor and truthfulness of drawing are well known through his paintings, as also his power of composition. The illustrations in this work further evidence his possession of these rare abilities.

LONDON LETTER.

London, Dec. 20, 1916.

Memorial to Fallen Heroes.

Following the decision of the Government to present a memorial, at public expense, to the relatives of all sailors and soldiers who have fallen in the war, have come numberless suggestions as to the precise form which this memorial should take. The French Government has already adopted a parchment certificate for presentation in these cases, but the general feeling over here seems rather to favor the adoption of a metal plaque or medallion as being both more lasting and more decorative. A General Committee, intended to be representative of both Houses of Parliament, has been appointed to decide on the matter, but with characteristic British irresponsibility, it does not include the name of one single artist of note, though it positively bristles with peers and members of Parliament! Seeing that this national tribute to our dead is deserving of the finest artistic form which it is possible to confer upon it, this oversight is worthy of the severest censure, but it is doubtful whether any steps will be taken to remedy it. Sir George Frampton, who designed the Cavell Memorial, and whose experience entitles him to receive the most careful consideration when expressing his views on such matters, is strongly of the opinion that a public memorial is more suitable than a number of personal gifts, and recommends that in place of a plaque, village crosses be erected in every country place and tablets placed under the names of the streets in cities, with inscriptions quoting the names of the inhabitants who have given up their lives in this war, quite irrespective of whether they were officers or privates. He believes that a simple memorial of this kind would be infinitely more touching than a private one of more elaborate type.

Green Lacquer at Museum.

In spite of wartime exigencies, the Victoria and Albert Museum has very rightly been unable to resist the temptation to acquire a rare example of English green lacquer in the form of a cabinet ornamented with a Chinese scene in raised gilt and proper to the latter part of the XVII century. The cabinet, which is from the Oppenheim Collection, is decorated inside with English embroidery of the same period and of great beauty. As the Museum possesses no other example of the kind, there is everything to be said in favor of the purchase. Another important acquisition, this time by the Fitzwilliam Museum of Cambridge, is that of a complete set of the rare Apocalypse engravings of Jean Ducet, the French artist who work bears a kindred inspiration to that of our own mystic, William Blake. These designs are all the more remarkable since they were executed when the artist was 70 years old. The date of their issue is 1555.

Charity Imposed Upon.

Nothing could have been more wholeheartedly generous than the way in which British artists have responded to the constant appeals made to them on behalf of war charities and have given freely of their best to whatsoever sale or bazaar has enlisted their help. Now, however, it is likely that they may be less willing to come forward with contributions of pictures to be sold for the good of the cause, for some grave scandals have recently come to light regarding the reckless manner in which valuable canvases have been priced by well-meaning members of committees who have unfortunately no knowledge respecting the value of works of art.

A case has come to light within the last few weeks of a Sargent, valued at £120, having been sold at a drawing room fête for £5, the lady responsible being under the impression that any gifts not disposed of early in the proceedings should be knocked down at practically any price on the last day in order to effect a clearance. So prevalent has this idea become and so flagrant have been many cases of this kind that the dealers have lately made a habit of haunting the charity sales with a view to picking up good things at bargain prices. Naturally the artists strongly object to having the market prices of their work depreciated and will only consent to contribute on condition that a price, fixed by themselves, is put on their pictures.

The Professional Classes' War Relief Council, with a view to aiding distressed artists in a manner which should not partake of absolute charity, have devised the happy idea of employing needy painters on the work of decorating the walls of a number of County Council Schools with decorative panels and friezes, the designs for which have first to be submitted to the educational authorities. The plan has developed successfully, and the first scheme of decoration has just been completed at Bow. The paintings are illustrative of the industries of the British overseas dominions, and are carried out in a manner likely to appeal to the imagination of the child mind.

L. G. S.

SOME FINE ENGLISH FURNITURE.

In an article, in the December number of the Burlington Magazine, on "Thomas Chippendale and George Hepplewhite," Herbert Cesinsky says:

"I am able here, by the courtesy of Messrs. Gill and Reigate (of London) to illustrate two very instructive examples from the stock of their American house (at 18 E. 57 Street). The first is a walnut chair of a general style and form which would readily be dubbed 'Chippendale,' even by many who are well acquainted with the furniture of the first half of the XVIII century. At the outset it may be remarked that the use of walnut instead of mahogany has no special significance in establishing a date. The latter wood was costly in comparison until the latter half of the XVIII century, owing to heavy duties and other causes which suggest themselves in the case of a new wood, and the figured varieties were not imported to any extent until about 1765. In a chair the opportunities for the display of figure or markings on wood were few, and the design of this example, with its pierced back splat, shows that even such as might have been possible were deliberately dispensed with. We can, therefore, consider this chair from exactly the same point of view as if it were in mahogany instead of walnut. It is with details of form and ornament only that we are concerned.



Pre-Chippendale Walnut Chair (1730-40).
At Gill & Reigate's N. Y. Galleries.

"It is difficult, judging by these criteria, to assign a later date than 1735 to this chair, unless it were a late copy of an earlier fashion; and even this would be immaterial, as we are, and must be, concerned with the dates of the inception of fashions, and not with the actual dates of manufacture.

***** "A detailed examination of this chair will be instructive. The flattened top rail of the back replaced the Queen Anne hoop towards the end of the reign of George I, when the fashion of finishing the junction of top rail and outside baluster in a spiral whorl sweeping round inwards and backwards also came into existence. The piercing of the back splat replaced the solid veneered splat of the early walnut years at about the same time, and the form of the double-8 interlaced with a diamond was a favorite detail from 1730 to 1735. *****

"The second illustration shown here is a commode, or low chest of drawers, veneered with mahogany, banded with rosewood, and inlaid with stringing and marqueterie. The style is that of the French manner of Hepplewhite, and the date of the piece is undoubtedly prior to the publication of the first edition of the 'Guide.' The fashion of this French 'bombe' veneered furniture, frequently mounted with chased and gilded brass mounts—ormolu—was a general one from 1765 to 1780, and we know that Chippendale made some pieces in this style, adhering very closely to the original French models. The chest illustrated here, however, is quite in the Hepplewhite manner, the inlaid 'buttons' in marguerite form, from which the swags depend, showing the influence of Robert Adam as rationalized by cabinet makers such as Hepplewhite and his school. The handles, which are original, are in the same fashion, and were evidently designed for the piece to which they are affixed.

"This French Hepplewhite furniture, inspired from Regence rather than from Trianon sources, is very rare."

An exhibition of 25 paintings by Frank Townsend Hutchens is now open at the Syracuse Art Museum, Syracuse, N. Y. During the past summer, Mr. Hutchens painted in and near Silvermine, Conn. His city studio is in Gramercy Park.

LOS ANGELES (CAL.).

Hosvsep Pushman, the portrait painter from Chicago, who has been painting of late in his studio at the Mission Inn, Riverside, Cal., is holding an exhibition of some 24 canvases at the Museum of History, Exposition Park. This interesting exhibition is full of the color of old Persian rugs and the sentiment of the Orient. Mr. Pushman is artistic to his finger tips, and has no racial prejudices. The dainty society dame, the negress from the streets, a hillman from Khurdistan in rich glowing colors and "Mlle. E.," a delicate harmony in gray and gold, show the man's versatility and catholicity of taste. Two of the more important canvases have been purchased by Mr. A. D. Ackerman, the local art patron who bought some 30 odd canvases at the San Francisco Exposition. It is stated that \$5,000 has passed in the Pushman sale.

The Los Angeles Modern Art Society is the name of a new art club which has been formed to further the interests of those "moderns" who reside here. The Cal. Art Club, of which the founders of this society are members, is the pioneer in the field, but the city is growing artistically and there is room and need for just such a club.

Robert Henri has sent a portrait of a red-haired girl with some remarkable painting in the fabric about the shoulders. Victor Higgins sends a still life of interest, Grace Ravlin a "Studio Supper," fine in color, and Walter Ufer, a characteristic desert landscape. The members of the club are Helena Dunlap, Henrietta Shore, Edgar Kellar, Karl Yens, Bert and Meta Cressy.

Mary N. DuBois.

BUFFALO.

The bronze fountain figure "Pan" by Edward McCartan, one of the ten purchases made for the permanent collection of the Albright Gallery, from the exhibition of Contemporary American Sculpture held under the auspices of the National Sculpture Society in the Art Gallery last summer, has been placed on exhibition in the Sculpture Court of the Gallery. The arrival of this figure completes the list of acquisitions in American Sculpture made during the past year and with the other bronzes purchased from the same exhibition forms a nucleus for a representative collection of American bronzes.

B. M. D.

RECENT ART PUBLICATIONS.

The November and December issues of the new monthly art publication "The Art World," of which Mr. F. J. Ruckstuhl is editor and Mr. Charles De Kay is associate editor, and which is published by the Kalon Publishing Co. at No. 10 East 43rd St., show great improvement on the initial issue of October. The magazine, it is reported, is published through the support of a well known wealthy artist, who is so desirous of having it fulfill its announced purpose of "Devotion to the Higher Ideals" that advertisements are not solicited nor desired by or for it.



Commode-Chest in Hepplewhite French Manner,
At Gill & Reigate's N. Y. Galleries.

The result of this seemingly Utopian plan in this over commercialized country and time, and with the present almost prohibitive cost of paper and printing will be watched with curious interest in publishing and skeptical circles.

The contents of both the November and December issues are varied and, on the whole, interesting to all but the believers in and followers of the so-called "Modernist" cult in art, which The Art World abhors. Edwin H. Blashfield, Edwin Markham, Profs. Horatio Parker, Ralph H. Keniston, William M. Sloane, Gilbert Murray, Francis Haffkins Snow, Brander Matthews, Fr. Roussel-Despieres, Edith Thomas and the editors, all contributed to the November issue, while among those represented in the December issue are again Profs. Murray Haffkins Snow, W. Lyon Phelps, Robert Underwood Johnson, Duffield Osborne, Samuel Howe, and the editors.

Dr. Van Dyke has a beautiful poem "The Name of France." The halftone and engraved illustrations in both issues are excellent.

PARIS LETTER.

Paris, Dec. 15, 1916.

Advocacy of the erection of a new palace to receive the treasures of the Louvre, begun by Armand Dayot, has aroused much interest and seems not unlikely—probably a good while after the war shall have ceased—to bear fruit. It is acknowledged that the Louvre, magnificent and vast as it is, is unsuited to the best display of pictures and sculptures, and unfitted to afford them the best protection from fire and other damage. It is badly lighted, unevenly heated, and so large portions of the structure are utilized for other purposes, as to make ever present the possibility of a disastrous conflagration. It took many months of agitation, in the press, to influence the government to remove the ministry of the colonies from one of the pavilions, which formerly were parts of the Tuileries. The ministry of finance still occupies a portion of the Louvre proper. It is well known that the offices of all the French ministries are as inflammable as a mass of tinder. They are crammed full of documents, classed in cardboard boxes.

Old Convent Site Proposed.

When the dispute over the proposed setting apart of the Biron pavilion, near the Invalides, to house in perpetuity for the nation the works given to it by Auguste Rodin, the idea was mooted of erecting in the gardens of the ancient convent, of which it covers but a minor portion, a national museum, simple in architecture, but adapted by all modern devices to the chief purpose for which the Louvre is now used. According to its projectors, it would excel in every respect any museum at present existent. The Rodin collection would have a space in it relatively equal to that it now occupies. It is possible, even, that the old pavilion will be incorporated in the greater structure.

The Society of Architects of France, all the members of which possess diplomas from the government, proposes an exhibition in January, the first object of which is to emphasize the distinctive features of the architecture of each of the provinces invaded by the enemy. The second and ultimate object is the rebuilding of the ruined towns and villages in the same style. In particular it had in view the reconstruction of peasants' homes in a manner to restore to the landscapes all of their former beauty, suggestive of romance and antiquity. The exhibition will include paintings, watercolors, engravings and studies in clay and plaster.

No Lack of Exhibitions.

Paris is not lacking in exhibitions. Suddenly they seem to have multiplied as if by magic, and it can not be said of any I have seen that they are not worth while. Almost everywhere, among the younger artists, the inexorable obsession seems to be to seek original variations of tint, shadow and light, new combinations of color, new harmonies and tones, new contrasts. None of them is willing to follow implicitly in the old footsteps.

This is well illustrated in a group of pictures shown by M. Asselin in a gallery near the Madeleine. For the most part in figure-paintings, his conceptions of form and expression do not appeal strongly to one's sense of reality; but in certain instances he succeeds in developing very great strength and many peculiarities of color and tone which are extremely interesting. His methods are not yet highly successful; but his future will be well worth watching.

Lebourg has had a very complete exhibition at the Galerie Haussmann, in which were seen some of the best works in oil, watercolors, sepia, and crayon, that he has recently produced. At his finest, he has hardly a superior among contemporaries as a painter of impressionist landscapes. His results, however, are uneven and depend, in more than a legitimate degree, on the nature of the subject.

H. O. Tanner's New Departure.

H. O. Tanner, whose home at Etaples is within the "war zone," is about to go to America with twelve of his newest pictures, which will be exhibited in New York. The great and deserved distinction that he has gained as a painter of religious and oriental subjects, in a low gamut of color, has not prevented him from developing another manner, which is certain to attract much attention. The pictures he takes with him are higher in color-tonality than the great majority of his other works. In this and in the intenser rendering of light he still shows the powerful individuality of his older manner. He seems also to have brought into clearer relief his exceptional adeptness in delineation. He has painted a "Christ Walking on the Waters" that is a marvel of mystical expression. Another canvas depicts the arrival of the Good Samaritan at the inn, with the wayfarer he has succored. The unconventionality of the treatment is refreshing. The central personage gives a great impression of character. Very successful also is the blond head of a young girl, the study for which was made in Bethlehem.

Briggs Davenport.

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EXHIBITIONS.**

Arden Galleries, 569 Fifth Ave.—Chinese Wall Paintings, to Jan. 25.
Ardsley Studios, 110 Columbia Heights, Brooklyn.—Works of Art by Odillon Redon & Bryson Borroughs, to Jan. 31.
Art Alliance of America, 45 E. 42 St.—Textile Design Competition Exhibition, to Jan. 3.
Arlington Galleries, 274 Madison Ave.—Works by Susan Ricker Knox, Isabel Cohen and Jean A. Robertson, Jan. 2-13.
Brooklyn Museum—First Exhibition of the Brooklyn Society of Etchers, to Dec. 31.—Oils by Ignacio Zuloaga, to Jan. 2.
City Club, 55 W. 44 St.—Small Pictures by Salmagundi Club Members, to Dec. 31.
Daniel Gallery, 2 W. 47 St.—Exhib'n of Oils by H. Paul Burlin and Man Ray.
Dreicer & Co., 560 Fifth Ave.—Exhibition of Chinese Porcelains.
Durand Ruel, 12 E. 57 St.—Works by Auguste Renoir, Jan. 6-20.
Ehrich Galleries, 707 Fifth Ave.—Paintings of the Madonna, to Jan. 6.
Fine Arts Building, 215 E. 57 St.—Winter Exhibition of the National Academy, to Jan. 14.
Folsom Galleries, 396 Fifth Ave.—Pictures of Life under the Sea by Harry L. Hoffman, Jan. 2-13.
Kennedy & Co., 613 Fifth Ave.—Old English Color Prints and Etchings by W. A. Sherwood, to Jan. 6.
Keppel & Co., 4 E. 39 St.—Landscape Etchings of all Schools, to Jan. 6.
Knoodler & Co., 556 Fifth Ave.—Old English Prints in Color. Beaux Arts Graduates and Student's Benefit Sale. Works by Harold Sterner.
The Little Gallery, 15 E. 40 St.—Hand-wrought Silver and Jewelry by Master Craftsmen of the Boston Society of Arts and Crafts.
Macbeth Galleries, 450 Fifth Ave.—Watercolors by Paul Dougherty, to Jan. 15.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays, 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c. Free other days.
Montross Gallery, 550 Fifth Ave.—Pictures by Childe Hassam, Jan. 4-20.
Municipal Art Gallery, Irving Place and 16 St.—5th Annual Exhib'n Association for Culture, to Jan. 8.
National Arts Club, 119 E. 19 St.—Works of Artist Members, Jan. 3-27.
New York Public Library—Print Galleries: Making of a wood-engraving. Mezzotints. Making of prints. Stuart Gallery. Chiaroscuro prints. Recent additions.
Photo-Secession, 291 Fifth Ave.—Works by A. Walkowitz, to Jan. 14.
Print Gallery, 707 Fifth Ave.—Exhibition of art printing processes.
Wanamaker's Old Building—Broadway and 9 St.—Paintings by Eliseo Meifren.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Important Collection of Beautiful Pottery Vases of Eastern Origin, dating from the VI Century B. C. to the XVIII Century A. D., formed by Mr. T. B. Clarke, aft's Jan. 3-6. Exhib'n from Dec. 27.
Historical Portraits and Views, XVIII and XIX Century. Line Engravings. Views of New York and other American Cities. Colored Lithographs, by Currier and Ives, including many of Noted American Race Horses and Racing, eve'g Jan. 4. Exhib'n from Jan. 1.
Anderson Galleries, Madison Ave. at 40 St.—Library of Dr. Russell W. Moore, of New York, now on exhib'n to sale aft's Jan. 2-5; Library of John J. Sullivan, on exhib'n to sale aft's Jan. 8-9; English XVIII Century Stipple Engravings from the Coll'n of Frederic R. Halsey, on exhib'n to sale in five eve'g sessions beginning Jan. 8; Coll'n of Oriental Art consigned by Lai-Yuan & Co., on exhib'n from Jan. 4 to sale aft's Jan. 10-13.
Clarke's Auction Rooms, 5 W. 44 St.—Old English Needlework, Samplers and Embroideries, aft's Jan. 5-6.
Silo's Fifth Avenue Galleries, Fifth Avenue at 45 St.—Modern American and Foreign Paintings and Furniture, aft's Jan. 3-6.

Detwiler-Flint.

Frederick K. Detwiler and Mrs. Joel Rhys Flint were married in the Detwiler homestead, Easton, Pa., Dec. 12 last, and will spend the winter at 107 Jersey St., Boston. Mr. and Mrs. Detwiler first met in Paris where the latter was an art student. She comes from Wisconsin, of Welsh descent, and is a second cousin of Lloyd George. She has been working with the French Red Cross until recently, and was for some time at Verdun. Mr. Detwiler, who comes from Easton, is a son of Dr. and Mrs. Detwiler of that city.

IN THE STUDIOS.

Elmer Schofield, who was born in this country of English parents, and who joined the English Army about a year ago, thus becoming a British subject, has recently been made a Captain. His young son has also joined the French Army.

Augustus Vincent Tack has recently painted an unusually fine portrait of Elwood Hendricks, the author, and also a presentment of Mrs. Lester Carlisle. Both works are done in his new pointillist method. He will hold an exhibition this winter at a Fifth Ave. gallery.

Numerous festivities are planned by the Salmagundi club for the coming year, among them a talk by Otto Kahn which will occur early in Jan., to be followed by the Christmas party. Early in Feb. the annual dinner in honor of some distinguished artist will take place. It has been the custom of the club during the past three years to thus honor one of its members. The three previous guests to receive the honor were Daniel C. French, Cass Gilbert and J. Alden Weir. Who will receive the distinction this year is still a matter of conjecture. The last social event of 1916 will be the New Year's Eve supper and dance. An informal talk last week by Theodore Rousseau, Secretary to Mayor Mitchell, was much enjoyed.

Theodore K. Pembroke recently sold his large canvas "Dawn of Another Day" to a N. Y. collector. At his 67th St. studio he has painted a number of poetical landscapes, which he will exhibit later in the winter.

Ivan Olinsky recently painted a portrait of Miss L. Gibb. His canvas "Gossip" was recently purchased by the Dallas (Texas) Art Association for its permanent exhibition. At his 57th St. studio he has several figure subjects the result of last summer's work, and he is now at work upon an interior "A Girl Sewing."

The work of Felicia Howell, a pupil of Henry B. Snell and one of America's youngest painters, is meeting with unusual success with collectors and among the artists. Since her return from Gloucester in the late autumn she has sold about twelve of her canvases, two last week at the Corcoran Exhibition.

Bolton Brown, who spent the Summer and Fall on Seneca Lake and among the hills of Connecticut, is again at his studio at 1947 B'way. He lectured Tuesday at Columbia College on "Lithography."

An exhibition of paintings by Helen M. Turner, Jane Petersen, Theresa Bernstein and Maria J. Streen, silhouettes by Sarah E. Cowan and sculpture by Renee Praher is on to Jan. 3rd at the Woman's University Club 106 E. 52nd St.

A portrait of Mr. Joseph H. Choate, by John Waldemar von Rehling-Quistgaard was presented to the N. Y. Genealogical and Biographical Society by its members on Dec. 8.

The three works by Henry B. Snell accepted by the Corcoran Art Jury have already been sold. The subjects were his well known English shore and harbor ones.

Carl Rungius is painting two decorative canvases for the Museum of Natural History at his studio in the Clinton, 252 West 42nd St.

Martha Ryther and Francis Fulton are exhibiting paintings, batiks and drawings at 20 E. 14th St.

C. Y. Turner has given up his 67th St. studio, and has removed to Baltimore, where he expects to remain permanently.

Haley Lever's large picture, "Dawn," exhibited at the last spring Academy, was sold this week at the Corcoran exhibition.

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At his studio in the Clinton, Gerome P. Dewitt has recently completed the portraits of Miss Dorothy Gibbons, and Miss May Miller. Both works have proved satisfactory to the sitters and are considered excellent likenesses.

Carroll Beckwith has taken a studio for the winter at Montecite, near Santa Barbara, Cal. He writes: "We are among roses and oranges, but they are pretty hardy, as I want my overcoat within reach all the time."

An Artistic Engagement.

Louis Earle Rowe, director of the Rhode Island School of Design at Providence, R. I., is engaged to Miss Margaret Talbot Jackson, daughter of Mrs. William L. Jackson, of Cambridge, Mass. Miss Jackson is the daughter of the late Dr. William L. Jackson.

She was graduated from Radcliffe in 1910, studied three years in Rome and at the Kaiser Friedrich Museum, Berlin, and on her return home, became an assistant at the Fogg Museum, Cambridge, and later assistant Director at the Minneapolis Museum, from which last position she recently resigned to do research work in Cambridge. Miss Jackson has rare taste in interior decoration, and last year completed the building, furnishing and decoration of a replica of a two century old Maine farmhouse on her mother's country estate at Sorrente, Maine, near Bar Harbor—a most interesting work.

Mr. Rowe is a graduate of Brown, class of 1904, studied a year in Athens, and was for five years on the staff of the Boston Museum, during which time he assisted Dr. Reisner in the latter's excavations in Egypt.

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ART AND BOOK SALES.**Halsey Print Collection.**

The dispersal, at the Anderson Galleries, of the great print collection made by Fred-
eric R. Halsey is proving the most success-
ful print sale ever held in this country. The
American portraits and views sold in No-
vember last brought \$54,157.50 and the
Sporting prints sold for \$39,371. In Decem-
ber the French engravings of the XVIII
century brought \$114,531. This is a total
of more than \$207,000, but many other sales
will follow, for there were at the beginning
more than 10,000 prints in the collection.

The exhibition now open consists of the
English XVIII century stipple engravings,
a division only a little less important than
the French engravings of the same period.
Among the artists represented are Bartol-
ozzi, Gauguin, Cheesman, Watson, Tomkins,
Peirson, Nutter, Simon, Soiron, Earlom,
Eginton and Dickinson, but there are scores
of other of much the same rank. George
Morland, a painter who was a favorite
among the best engravers, is represented
in this collection by many fine prints, not-
ably the "Dancing Dogs" and the "Guinea
Pigs," by Gauguin, "Rustic Employment"
and "Rural Amusement," by Smith, and
"Shepherds Reposing," "The Visit Re-
turned" and "The Weary Sportsman," by
Bond. Angelica Kauffmann furnished many
charming subjects for the engravers, and
nearly 80 prints in the collection are after
her works.

"Lady Rushout and Her Daughter," by
Kurke, and the "Duchess of Devonshire" by
Dickinson are desirable, and of equal rank
are "The Fair Alsacien," "Louisa Ham-
mond" and "The Judgment of Paris," by
Bartolozzi. "The Affectionate Daughter,"
and "Filial Piety," by Eginton after Wheat-
ley, are almost as famous as his "Setting
Out to the Fair" and "The Fairings," which
will always remain in the first rank. Nearly
900 stipples are cataloged.

An exhibition of English color prints, in-
cluding "The Cries of London," is on at
Knoedler & Co.'s, 556 Fifth Ave.

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ARTIST'S EXHIBITION CALENDAR

Exhibition of the Charcoal Club of Baltimore—Open:
Feb. 1; closes Mar. 1; entries by Jan. 15; last day
for receiving works, Jan. 20.
Architectural League, 32nd annual exhibition—Open:
Feb. 4; closes, Feb. 24; entries by Jan. 2; works
received Jan. 17-18.
Pa. Academy, 110th exhibition—Open Feb. 4; closes
Mar. 25; entries by Jan. 2; works received by
Jan. 15.

T. B. Clarke Pottery to Be Sold.

More than 700 examples of pottery, vases
of Eastern origin, dating from the XVI Cen-
tury B. C. to the XVIII Century, in the
collection of Mr. Thomas B. Clarke, are
on exhibition at the American Art Galleries,
prior to the sale on the afternoons of Jan-
uary 3-6. The collection includes many
notable vases, Persian lustre bottles, urns
from China, Spanish, Arabian and Hispano-
Moresque pieces, and XVI Century flagons.
Of interest is a large Chinese tripod incense
burner decorated with two four-clawed
dragons among the clouds, guarding the
sacred jewel. An incised inscription reads:
"Made in the fortieth year of Wan Li, of
the Ming Dynasty."

Sale of Historical Prints.

There will be placed on view Monday, at
the American Art Galleries, a collection of
portraits and prints of American interest,
including views of New York and other cit-
ies, and XVIII and XIX century line
engravings, which are to be sold on the
evening of January 4. The collection also
includes colored lithographs by Currier and
Ives of noted American race horses and rac-
ing scenes. Among these are prints of
"Maud S," "Jay Eye See," "Pallas," and
"Commodore Vanderbilt."

Dr. Moore's Library.

The library of Dr. Russell W. Moore, of
N. Y., now on exhibition at the Anderson
Galleries, preliminary to the sale on four
afternoons beginning Tuesday next, con-
tains a large number of books on art, travel,
prints, ceramics, engravings, furniture and
rugs, as well as rare bookplates and first
editions of English and American authors.

Oriental Porcelains Sold.

The final session of a sale of Chinese and
Korean porcelains, held at the Fifth Ave.
Auction Rooms, on Dec. 22, realized
\$5,685.50, which made the grand total for
four sessions \$10,730.25. Mr. Roland N.
Moore paid \$925 for a Kang-Hsi green jade
vase, and Pierre Tartoue \$130 for a Chien-
Lung wall hanging.

Notable Rug Sale.

The fifth session, at Silo's Fifth Ave. Gal-
leries, on Dec. 22, of a sale of Oriental rugs
and carpets resulted in \$23,762, which made
the grand total, for five sessions, \$90,576.
Mr. J. McConnell paid \$800 for a Shah Mir
palace carpet, and Mr. A. Knight \$650 for
an Imperial Kashan example.

J. J. Sullivan Library.

Rare books from the library of John J.
Sullivan, of Long Island City, are on ex-
hibition at the Anderson Galleries, and will
be sold on the afternoons of Jan. 8-9. The
library contains first editions of distin-
guished authors, works on canals and rail-
roads, early imprints, books about books,
standard works and scarce Americana, in-
cluding early travels and books on the
Colonial period, the war of the Revolution,
and the American Indians.

Cincinnati artists will receive about \$3,000
from the sales of pictures displayed recently
at the twenty-third exhibition of the Cin-
cinnati Art Club. "Docks of Gloucester,"
by Frank Duveneck, brought \$800, the high-
est price paid.

NOTES OF ART AND ARTISTS.

Rhoda Holmes Nichols recently spent
several months in California, where she
painted a number of landscapes and figure
subjects. She has returned, and will soon
resume her teaching and painting.

Oscar Fehrer painted an unusually fine
series of landscapes at Provincetown, Mas-
s., where he spent the past summer. Several
of these, with a number of heads
and figure subjects, will be shown at the
Rochester Art Gallery during January.

Samuel Halpert, who spent three years
painting in Europe, principally in Spain,
returned in the late summer and has taken
a studio at 55 West 37th St.

Miss Alleyne Wilson, an English water-
color portrait painter of considerable tal-
ent, is spending the winter here and has
taken a studio at 110 West 60th St. She is
especially successful in her portraits of
children.

The National Arts Club Life Membership
Prize, at the exhibition of the National So-
ciety of Craftsmen, has been awarded this
year to Grace Hazen for her work in jewelry.

There are on view, at the Hispanic
Museum, Broadway and 155th St., a large
number of photographs of Spanish rural
homes, made by Anna Christian, which have
been purchased by Mr. Archer M. Hunt-
ington.

At a reception, on Tuesday evening, at
the Museum of Natural History, to the
American Association for the Advancement
of Science and Affiliated Societies, the first
of the huge mural paintings, for the new
Hall of the Age of Man, was unveiled. It
is by Charles R. Knight, was given by J.
Pierpont Morgan, and depicts "The Age of
Reindeer and Mammoths," and is 5 feet long
and 9 feet high.

Guy Wiggins' "Fifth Avenue in Winter,"
has been purchased by the Dallas, Texas,
Museum.

"The Sower," a sculpture by Albin Po-
lasek, has been presented to the Art Insti-
tute of Chicago, by the Friends of Ameri-
can Art.

"Early Morning," a landscape by the
late William Keith, has been purchased by
the Malden, Mass., Public Library. It is
said to be a characteristic example of the
artist, and reveals a sunrise on an autumn
morning.

Miss Anne Vaughan Hyatt took the
Rodin gold medal at the recent exhibition
of sculpture at the Plastic Club, Phila.

A collection of 20 pictures, by Charles P.
Gruppe, will be shown in January at the
St. Louis Museum. In February they will
be at the Beard Galleries in Minneapolis,
and in March at the Chicago Institute.

Joel Nott Allen's important work, "Ready
for the Dance," has been sold to a private
collector. After the holidays he will begin
work on several portrait commissions. One
of the subjects will be the Rev. W. Merle
Smith.

Mr. and Mrs. Charles Young announce
the engagement of their daughter, Miss
Lorraine Huling, to Richard F. Maynard of
33 W. 67 St. Miss Huling is Mrs. Young's
daughter by her first husband.

A large landscape painted by John S. Sar-
gent at Lake O'Hara in the Canadian Rocky
Mountains last summer, has been given to
the Fogg Museum of Cambridge, Mass., by
Mr. Edward D. Bettens, of New York.

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EARLY AMERICAN PORTRAITS

Walter Griffin recently returned from
Washington, where he served as a juror for
the Corcoran Exhibition. At San Diego,
Cal., where he spent the greater part of the
summer, he painted a series of watercolors
of the Exposition and neighboring scenes,
which were purchased en bloc by an
Eastern collector, and will ultimately be
donated to a museum. It is his intention to
spend the winter in the Maine woods, where
he will paint for some months.

Eliot Clark returned to his Van Dyck
studio last week, after a long and successful
summer in the country. He brought back
a number of canvases.

Edith Penman is settled for the winter
in her Van Dyck studio after a summer at
her studio at Briarcliff. In addition to a
series of interesting etchings, she has
succeeded, after much experimenting, in
discovering new glazes for pottery.

Marion Swinton is settled for the winter
in her Van Dyck studio after a successful
season with her summer class at Moresm-
ers, N. J. She has recently completed a dig-
nified and sincere portrait of Miss Cecilia
Gaffney, a prominent club woman.

Cullen Yates had a satisfactory summer
at his studio at Shawnee, Pa., where he
painted the best pictures yet seen from his
able brush. He is now settled for the win-
ter in his Van Dyck studio.

Alethea Platt has resumed her "First
Thursday" at her Van Dyck studio. She
recently completed a forceful portrait of
Judge Platt of Westchester Co.

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